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THE THIRTY-SECOND ANNUAL EXHIBITION
OF THE
PENNSYLVANIA ACADEMY OF FINE ARTS,
Will open to the Public about the 10th day of
April next.

WORKS INTENDED FOR EXHIBITION, MUST
necessarily be in Philadelphia on or before the
1st day of April, directed to the Pennsylvania Academy of the Fine Arts, Chesnut, above Tenth Street, Philadelphia.

Such a description must be sent of each piece as shall be suitable for insertion in the Catalogue, with the Artist's name and place of address written, when practicable, on some part of the work: the price, if for sale, and the place where it is to be returned, should be communicated.

Works exhibited by the Academy, consist of Paintings, Sculpture (including Models in Plaster or other composition), Architectural Models or Designs, and Engravings.

The expense of transportation and return will be borne by the Academy, but no expense or risk will be paid or assured, except on works forwarded by its own agents, or by those to whom its circular is addressed. All injury or loss must be reported within four months after the closing of the exhibition.

The exhibition will continue open from six to eight weeks, during which time no work can be removed.

An Agent for the Sale of Works of Art, deposited with that view, will attend at the expense of the Academy, and no commission will be charged to the Artist.

All communications may be addressed to
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The Porters of the Academy will collect the works of city contributors between the 1st and 5th of March, and non-resident exhibitors must forward their cases marked *National Academy of Design*, 548 Broadway, New York, so that they may arrive within that time.

Artists are especially desired to have their works in readiness at the earliest possible hour, and to bear in mind that the arrangements will absolutely forbid the admission of any work whatever after the 5th of March.

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In this work we shall spare no pains to secure the co-operation of the most powerful writers of whatever country, and particularly that of Artists themselves, whose communications possess a practical value the thoughts of mere theorists can never have. Our Foreign Correspondence will be the most complete and valuable we can secure, and will be drawn from all places of interest in an artistic point of view.

Our plan, while it includes essays on all the Representative Arts, will not be limited to the purely instructive development of the Principles of Art, but will be open to its Romance and its Poetic relations, and, incidentally, to the aesthetics of Dress, Music, the Drama, and all things wherein Beauty makes daily approach to our unpoetic lives.

Criticism will in all cases be placed in the hands of those who, by education as well as by feeling, are qualified to judge in the premises.

"The CRAYON" consists of 16 pages, quarto, printed in handsome type, in three columns, and is published at \$8 00 per annum, *payable in advance*.

W. J. STILLMAN & J. DURAND,
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NOTICES OF THE PRESS.

From W. C. Bryant (*Evening Post*).

"The CRAYON" strikes us as a remarkably well-chosen name for a journal devoted to the Arts of Design and to their auxiliary or related literature. Mr. STILLMAN, to a practical knowledge of Art as a landscape painter, in which his fidelity to nature is a remarkable characteristic, joins the habit of reflecting and speculating on the philosophy of Art, a personal acquaintance with some of the best writers on the Arts of Design in other countries, a large extent of reading in that department, and no small share of literary skill. His colleague, Mr. DURAND, is a man of highly cultivated taste in Art, who has had the opportunity of carefully studying its finest master-pieces in the galleries of Europe. Both of them are men of diligence and capacity, and will spare no pains to give spirit and variety to their periodical."

From the Christian Inquirer.

"We anticipate a glorious feast from the weekly provision of such caterers. The CRAYON is not to be a teacher of technical criticisms, a mere artists' paper, intelligible only to connoisseurs and amateurs. It will take the ground that all have a direct concern in Art; that it is a solid interest of society whose neglect injures every one, whose culture and support blesses all. To make Art popular without making it superficial; to apply it universally without degrading or falsifying it; to take it out of the confined technical atmosphere of the gallery or studio, and place it in the common air of human life, this we hope and believe is the object of THE CRAYON."

From the Independent.

"JOURNAL OF ART.—We are glad to learn that Messrs. Stillman & Durand, both eminent in the literature and in the profession of Art, propose to establish a weekly journal devoted to the Graphic Arts. The enterprise is worthy of the support of all who would encourage the love of the Beautiful, and that refined taste which is based upon the true morality of Art. We wish it success, and doubt not that the eminent names enlisted in the journal as contributors, will secure for it from the first, a large and appreciative number of subscribers."

From the Courier and Enquirer.

An early copy enables us to assure those who have subscribed for the paper, that their reasonable expectations will be surpassed by the ability and high tone

which this number displays. The principal articles are the first of a series of letters upon Landscape Painting from Mr. Durand, P. N. A.; an essay upon the Landscape Element in American Poetry, criticisms upon Scheffer's "Temptation," and Brown's "Washington," and a fine appreciation of Haydon's Autobiography. All these have not only the merit of justness of view directed by knowledge, but are eminently readable, while they are at the same time high in tone. THE CRAYON is a publication that ought to live.

The Journal of Commerce.

THE CRAYON.—The new weekly paper, to be devoted to Art, which we announced a short time since, has already made its appearance. The first number is highly creditable to its conductors—Messrs. Stillman & Durand. The article entitled "Landscape Element in American Poetry" presents a charming analysis of some of the more beautiful passages in the writings of Bryant—those which peculiarly illustrate the poet's perception of the influences of external nature. The letter on Landscape Painting, by Mr. Durand, contains many valuable suggestions to young students of art, and gives promise that the series of which it is a part will be of great practical utility. The paper is a neatly printed quarto, containing sixteen pages.

The Evening Post.

THE CRAYON has made its appearance. This first number is a clever one. Durand, the painter, contributes the first of a series of "Letters on Landscape Painting," which we are sure will prove valuable to the student in that department of art, and interesting to the general reader. There is a poem by Lowell, entitled "August Afternoon," a capital piece of Flemish painting in words. The life and experiences of Haydon furnish matter for an excellent article on the great and fatal mistake under which that artist labored in placing the standard of high art aloof from common things, the dignity and beauty of which appear to have escaped him. The notices of new works are well done, and near the end of the number is a department with the title of "Sketchings," into which are thrown notices of various miscellaneous matters having relation to the arts of design. It is not often that a periodical makes its appearance with so fair a promise of excellence as this.

Le Courier des Etats Unis.

UN NOUVEAU JOURNAL ARTISTIQUE.—Nous voyons toujours avec intérêt se manifester à New York quelque nouveau symbole d'une tendance artistique, et nos encouragements ne manqueront jamais aux hommes de foi qui entreprennent la tâche méritoire d'ouvrir la voie au sentiment du beau dans un pays où l'entraînement général enferme les esprits dans la poursuite du bien-être. Aussi, est-ce avec plaisir que nous annonçons la publication d'un nouveau journal, "THE CRAYON," dont le titre annonce suffisamment la nature. Le premier numéro qui doit faire son apparition le 8 janvier prochain, est en ce moment sous nos yeux, et mieux que nous ne pourrions le faire dans une brève analyse, explique son objet et ses espérances.

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